

Complete Audiovisual Productions & Services

Comprehensive Plan

Contract #: N1143080021

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**Prepared By
Aperture Films, Ltd.**

**Newport Beach Offices
Tel (949) 271-1778**

**Los Angeles Offices
Tel (310) 202-3939**

Email info@aperturefilms.com

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D. COMPREHENSIVE PLAN

This Comprehensive Plan section includes the following heading:

- In-Depth National Park Production & Multi-Media Experience
- The Aperture Films Approach & Process To Audiovisual Productions
- Managing Subcontractors & Understanding Right Data Clause
- Case Studies From NPS Productions
- Added-Value For The National Park Service

In-Depth National Park Production & Multi-Media Experience

Aperture Films is proud to produce visitor center films and multi-media A/V productions for the National Park Service. Over the last five years of our IDIQ contract with Harper's Ferry Center our firm has garnered an in-depth understanding of NPS messaging goals, contract requirements, and of course overall workflow management. With each project our team learns new lessons and finds ways to improve our in-house systems and management process. *At Aperture Films it is our goal is to produce a top-tier media product as well as a top-tier "experience" for both Harper's Ferry Center and the Park.*

Aperture Films in-depth NPS production experience provides many efficiencies and advantages to the NPS. Our firm understands many of the specific needs to craft a top-tier media production for the National Park Service. Some of this base of knowledge includes: overall creative/script requirements, interfacing with the Park to achieve their creative goals, contracting requirements, in-depth script or animation development process, working in a collaborative manner, understanding the NPS mandate and key messaging goals, maximizing firm-fixed budgets, detail knowledge of accessibility requirements, managing rights/licensing agreements, sensitivity during filming to visitor experiences, high-level of production management to guarantee safety of crew/visitors/wildlife/resource, experts who understand the intricacies of A/V installation & NPS theater needs, technical experts who know the requirements for final delivery, ability to produce extremely detailed completion reports to ensure every technical/contractual detail of the film is archived for future reference, and many more items.

Below are some of the National Parks our firm has produced media for:

- Kings Canyon National Park
- Blue Ridge Parkway
- Lincoln Home National Historic Park
- Channel Islands National Park
- Gettysburg National Historic Site
- Klondike Gold Rush National Historic Park
- Dayton Aviation National Historic Park
- Castillo De San Marcos National Monument
- Trail Of Tears National Historic Trail
- Fort Donelson National Battlefield

Aperture Films is proud of our collaboration with Harper's Ferry to produce a wide variety of media for the NPS. As noted from the list above this work has required everything from top-tier historical reenactments (Lincoln Production), to "feature quality" & photo-realistic computer animations (Wright Brothers Production), to natural history/expedition filmmaking (Kings Canyon Production) to multi-screen multi-media A/V (Gettysburg Production), to detailed soundscape multimedia (Blue Ridge Production). This broad range of media showcases our firm's knowledge of the process, our wide bandwidth of production capability, and our ability to ensure the budget/quality/creative.

With this in-depth experience of working with Harper's Ferry Center on a variety of NPS productions, Aperture Films has a proven track record in planning, developing, and producing media for the NPS.

The Aperture Films Approach & Process To Audiovisual Productions

This section was specifically provided in order to shed more light on how Aperture Films produces media projects. Each project is unique – the information below is here to showcase the *client-driven approach* that Aperture utilizes. The audiovisual process requires an open-mind and flexibility, as undoubtedly there will be changes through the process of making a production.

The information in this section unfolds through a series of question/answers.

Describe your basic work style and 'personality'?

Aperture Films is an open-minded film production company. While we view ourselves as energetic, vibrant, and artistic – when it comes to every facet of the production we are extremely detail-oriented. We make it a point to deliver on our promises. In order to do this we have developed streamlined production systems to ensure that the clients' vision is realized on-time and on-budget.

Other words that we feel describe our work style are: resourceful, driven, collaborative, focused, optimistic, creative, dedicated, interactive, pro-active, approachable, fun, honorable, and when required, extremely analytical.

We know that a media production cannot be produced by a single individual – it is inherently a collaborative process. Because of this we find it very important to establish an open, inter-active, and friendly relationship with the client. This environment is more conducive to the creative process and ultimately, client satisfaction.

Audiovisual production is hard work; Aperture Films strives equally hard to coalesce a team that shares their creative task in a spirit of camaraderie and pride in a job

well done. You won't hear yelling on our set. You will see a team of professionals enjoying each others company almost as much as the challenge of making the highest quality media production regardless of creative/production challenges.

Describe your communication style with a client and its other team members. To what extent do you strive to keep them in the loop, and through what means of communication?

Aperture Films is a client driven company. Hence, we view the client (Harper's Ferry & Park) as collaborators on the project. That being the case, communication is tantamount. As reflected in this document, our goal is to create a road map that efficiently and effectively creates many points of contact for the client. At each important phase of the production, the client's team can respond to and "sign-off" on all of the key creative issues at hand. More importantly, our team consists of pro-active communicators. Meaning that the Aperture team makes it a point to provide constant communication and updates to the client.

In terms of the means of communication, this falls into several areas: face-to-face meetings, conference calls, FTP review, and email.

Telephone and Email: Throughout the production, we would be in regular phone and email contact with the client. Aperture Films would generate email updates to be sent to key personnel, assuring that all parties are regularly updated.

Likely email communications and deliverables will include concepts, production issues, research questions, outlines, scout reports, schedules, scripts, storyboards, general updates, etc.

Meetings: Based on the requirements of the production our team encourages "face to face" meetings to review/discuss the creative. In addition we welcome the Park to come to our offices during the editing phase to review the cut(s). This is a huge advantage to the Park as they can watch the edits in uncompressed High Definition at the Aperture office.

FTP Site Review: It is important to note that the our firm has developed systems that allow our clients to have input at each key step of the production process -- regardless of geography. Many of our corporate, governmental, and commercial clients are based on the East Coast. In order to be efficient, we have created a client login server based platform to review edits, hear music, review graphics, or to simply review potential narrators. This system is extremely effective and allows our firm to be very efficient and it has worked very well on a variety of NPS productions. In fact, many of our local clients use this same system rather than having to make the drive to our offices.

What process and schedule are you proposing? How do you divide the schedule into smaller chunks, and with what meetings, workshops, deliverables, etc. in each phase?

As we have alluded to in the other questions, we have developed a detailed breakdown of events. Our goal is to take the mystery out of the audiovisual process, and more importantly to make sure that Harper's Ferry & the Park have input at each incremental step -- this insures that creative and budget. The process outlined in broad strokes below has been established to give ample creative opportunities during development and pre-production phases that will allow us to effectively and efficiently produce audiovisual projects.

Please note that this process has been successfully utilized by the Aperture Films team on a wide variety of projects, including many National Park projects.

As noted earlier, additions and alterations will more than likely be made to this "roadmap" based on the unique requirements of each audiovisual production. Below is an overview of our process broken down into detailed "steps."

DEVELOPMENT & PRE-PRODUCTION PHASE:

1. Initial Conference Call – The initial step is to introduce the key players over the phone and discuss the overall schedule. Specifically, we will develop a detailed *development schedule* – during this phase we want to craft a script, storyboards, and final production schedule. In addition, this will be a time for the client to communicate any updates regarding the productions (i.e. schedule, objectives, etc.).
2. Initiate Research Phase – An Aperture Films Producer will review material relevant to the productions. This will include books, phone interviews, web research, watching videos, talking with experts, interfacing with the Park for information, etc.
3. On-Site Meeting At The Park – An Aperture Films producer will meet with the collaborators at the Park to: discuss/review the project and treatment, evaluate on-site assets (archival, etc.), review the overall production schedule, review/discuss proposed equipment, and to have a preliminary scout of key locations.
4. Updated Treatment – After meeting with the Park and reviewing the initial treatment, we will update the treatment for final approval.

OR

Conceptual Design Draft #1 – After meeting with the Park and discussing the creative and equipment details for the multi-media production, we will create a detailed conceptual design. The conceptual design can include flowchart,

graphic design approach, NPS graphic identity, user interface, navigation, and internet requirements.

5. Conference Call –The creative team will discuss, in detail, the Updated Treatment or Conceptual Design Draft #1 and address any notes or concerns from the client

6. First Draft Script – Based on the feedback on the Updated Treatment, our writer will develop a First Draft Script.

OR

Conceptual Design Draft #2 – Based on the notes and detailed conference call, Aperture Films would update the Conceptual Design Draft.

7. Conference Call – The creative team will discuss, in detail, the First Draft Script or Conceptual Design Draft #2 and address any notes or concerns.

8. Second Draft Script -- Based on the feedback on the First Draft Script, our writer will write the Second Draft Script.

OR

Conceptual Design Draft #3 – Based on the notes and detailed conference call, Aperture Films would update the Conceptual Design Draft #2.

9. Conference Call – The creative team will discuss, in detail, the Second Draft Script or Conceptual Design Draft #3 and address any notes or concerns.

10. Third Draft Script -- Based on the feedback on the Second Draft Script, our writer will write the Third Draft Script.

11. Conference Call for Third Draft Script – The creative team will discuss, in detail, the Third Draft Script and address any notes or concerns.

12. Final Draft Script -- Based on the feedback on the Third Draft Script, our writer will write the Final Draft Script.

OR

Conceptual Design Final Draft – Based on the notes and detailed conference call, Aperture Films would update the Conceptual Design Draft #3 and provide a “Final” Conceptual Design.

13. Conference Call for Final Draft Script or Conceptual Design Draft – The creative team will discuss, in detail, the Final Draft Script or Conceptual Design and address any notes or concerns. *It is important to note that a Final Draft Script or Final Draft Conceptual Design is not 100% “final” as our team anticipates adjustments during the post production phase. After*

reviewing cuts of the film or versions of multi-media A/V it is not uncommon to make creative adjustments – and our writer would be on board for the whole process to help with this process.

14. Storyboard Film – Based on the Final Draft Script, Aperture Films will develop storyboards for key sequences for the film. An experienced artist, who has done a great deal of work on feature films, will draw the boards. The goal is to bring the script to life in a visual manner.

15. Production Schedule – Based on the Final Script or Final Conceptual Design and Storyboards, Aperture Films will develop a detailed “big picture” Production Schedule to ensure that every shot is acquired.

16. Initiate Pre-Production – With a “big picture” Production Schedule, Aperture Films will prep all of the production elements for the film or multi-media production (if required). This will include contracting with crew, obtaining permits, prepping gear, deposits on equipment, etc.

17. “Last Looks” Scout – Several weeks prior to Principal Photography, the film team – will have a final run through of all the locations and discuss last minute details. In addition, the Aperture Team will have an intensive all day pre-production meeting at our offices to review the day to day shoot schedule and storyboards in detail.

PRODUCTION PHASE:

Principal Photography – The footage is captured on-location. This can include a ground unit, water unit, and/or aerial unit shooting. Extremely detailed production schedule(s) will be developed during the pre-production phase.

Please Review “Attachment II” In The Appendix To See A Recent Detailed Production Schedule Aperture Films created for another National Park Production.

POST-PRODUCTION PHASE:

Post-Production – Below is an overview of the post-production process. Again, we have created incremental steps and sign-offs to allow client input along the way.

1. Rough Cut – This cut will include the best takes of each shot or key graphic element that will be used in the film or multi-media production. Story and structure are merely implied as the primary function of this cut is to give the client a “first look.” The client will provide detailed comments on this cut.
2. Conference Call for Rough Cut – The creative team will discuss the Rough Cut and address any notes or concerns from the client.
3. Initiate Computer Graphics – If any 2-D or 3-D animation is required, the first step is to provide samples of the artwork for the client to review and provide input.
4. Create Rough Comps Of The Computer Graphics – This step takes the approved artwork to create low-resolution animations for client input.
5. Second Rough Cut – This cut of the film or multi media production will be rough as the title implies. The goal here to layout the general structure and story by including temporary narration, music, basic sound effects, and initial computer graphics. The client will provide detailed comments on this cut.
6. Conference Call for Second Rough Cut – The creative team will discuss the Second Rough Cut and address any notes or concerns from the client.
7. Updated Comps Of The Computer Graphics – This step goes beyond the rough comps to provide medium-resolution animations for client input.
8. Fine Cut – This cut will address the issues raised by the client, but as the title implies it will be “fine-tuned” – meaning that the pacing and details will be addressed. This cut will also include high-resolution animations for client input and detailed sound-design, music, color-correction. In addition, an accessibility memo will be provided for client review/approval that details the overall plan in terms of completing the accessibility requirements for the production.
9. Conference Call for Fine Cut – The creative team will discuss the Fine Cut and address any notes or concerns from the client.
10. Post-Production Finishing – Aperture Films will work with our various top-tier post-production vendors in Los Angeles to ensure the highest quality for all the final elements including music, narration, sound effects, sound mixing, sound design, etc. A key component of the finishing process is the Accessibility requirements – Aperture team will provide at least two drafts of each of the accessibility requirements.

11. On-Line Cut With Mix – This cut will essentially be the final film – this provides a “last look” to make any minor adjustments before completing the post-production phase.

OR

Final Navigation Review / Programming / Mixing – This version will essentially be the final multi-media presentation – this proves a “last look” to make any minor adjustments before completing the post-production phase.

12. Picture Lock – After getting the clients input on the On-Line Cut or Final Multi-Media Version, Aperture Films will make changes and adjustments that will then be agreed upon as “locked”.

13. Delivery of Final Elements – After reviewing the masters with our quality control vendors in Los Angeles, Aperture Films will send the final deliverables.

14. Installation & Training – For the Multi-Media production our team would either consult with on-site A/V contractors or come on-site to handle the installation and training. In addition, our firm would create maintenance manual and provide basic training as required.

Rather than going in detail with actual schedule dates, we feel it's more important to understand the process (or steps). The process we outlined above will guarantee the Parks vision, the quality of the film, and the budget. *And as noted earlier, there will more than likely be additions to this “broad strokes” process.* Based on our interactions with the Park and any specific concerns that may arise, we would more than likely add several deliverables. As we have done on past NPS projects, our team provides many more deliverables than is required by the contract. This is done to insure Park input at each stage of the production, so that the Aperture team can realize our Park's vision.

Managing Subcontractors & Understanding Right Data Clause

Aperture Films has made a great deal of investments in our people, equipment, and software. Aperture is unique as the firm has a stream-lined production approach to provide top-tier work by offering a full-service and fully integrated approach. Simply, our firm has the capability to handle every key aspect of an NPS project from concepting to post-production. This provides cost savings – as we will not have to “outsource” costly elements such as programming or computer graphics. Our full service approach provides efficiencies and cost savings for the NPS, and more importantly, it ensures the smooth progress and success of the final product.

Hence, as we’ve done on our past NPS productions all of the key elements are handled in-house at Aperture Films. There are some instances when subcontractors are required such as mixing or tape-duplication. As we have done with all our past NPS projects, these subcontractors are “highly managed” and integrated into the detailed production schedule and “big picture” production process for each project. In addition, our in-house production manager works diligently with any of our subcontractors to not only ensure the delivery schedule, but the quality of work. Most importantly, all of our subcontractors are people or entities we have worked with Aperture Films for many years – in addition, these subcontractors have in-depth experience with the requirements of NPS productions having worked on a variety of NPS projects.

Having worked on many NPS productions that required a great deal of archival material, music, licensing footage, on-camera talent or narration, etc. – our firm understand the NPS requirements for Rights to data and Licensing requirements as outlined in the RFP document. In addition, we understand the importance of having the COR review all the licensing agreements to approve or clarify and required updates. Also – we appreciate the new NPS release for (attachment B) as it is much easier for a person or entity to fill out.

Two Case Studies From Recent NPS Productions

On the following pages are two case studies from some NPS productions – our firm wanted to include this information to highlight are production approach, which is highly managed and client-driven.

The case studies are in the following order:

- Kings Canyon Case Study
- Dayton Aviation Case Study

1. Kings Canyon National Park Production:

Project Title: "Kings Canyon National Park: Gem Of The Sierra"

Client: National Park Service / Kings Canyon National Park

Contact Person: Malinee Craspsey, Project Manager - (559) 565-3138

Productions:

- 16 Minute High Definition Film
- 4 Minute In-Theater Welcome Loop
- 3 Minute High Definition A/V Presentation Loop For Exhibits
- Soundscapes For Exhibits

This production required five shoots over the course of a year to garner the necessary seasonal footage, filming occurred in hard to reach locations (High Sierra, etc.), shooting included ground and aerial units.

Client Goals For Kings Canyon:

Each project requires its own unique approach. In terms of the Kings Canyon project there were three main goals, which are noted below in "broad" terms.

- 1.) Capture the incredible beauty of Kings Canyon National Park and to explain the parks significance. As Bill Tweed (Chief Of Interpretation) clearly noted in our meetings— "we want audiences to fall in love this National Park." As simple as this may sound, we felt that this was an essential goal. By "falling in love" with the park the end result is to inspire audiences to explore all the areas of the park and to understand why it is essential to protect this sacred place.
- 2.) The park has a major "branding" problem. Visitors that come to the Park do not make the distinction between Kings Canyon National Park and Sequoia National Park, which is close by. In addition, most visitors who come to Kings Canyon National Park have no idea on how to get to the Kings Canyon or worse are not sure if they want to make the long drive (i.e. "Is it really worth the drive?"). From the visitors center it is a 1-hour drive to reach the Kings Canyon. To solve this problem, the client suggested structuring the film into three sections – each dedicated to the three key resources in the Park. Grant Grove, The Kings Canyon, and The High Sierra.

Important Points From The Kings Canyon Project:

- Discovery Through The Process: As with all our productions, there were many changes between the concept we provided in our bid vs. the final script (and eventually the final film). One key example is #2 listed above – this was something that was discussed in detail once our firm was awarded the project. In short, our firm is open and flexible throughout the process in order to understand and incorporate the client's creative goals.
- Understanding The Audience: This was an important lesson for Aperture. Through research/surveys, The Kings Canyon National Park had an understanding of who visits the Park and major misconceptions about the Park. These elements go beyond the content of the film (i.e. themes, messages, etc.) – before we can educate/inspire audiences we need to know how to communicate with them. In the case of Kings Canyon National Park, they provided our team with the data that helped shape the way in which we communicated the film.
- Going Beyond The NPS Contract: Aperture Films consistently delivers more than is required by our NPS contracts. This applies to many key areas: quality of the final product, amount of editing/shooting days, and deliverables to client. As noted earlier, our goal is to provide a superior product with a superior experience for the client. Once we take on a project, our team garners a great deal of information regarding the client's concerns and creative goals. With this new information, our team inevitably provides many more deliverables than are required by our contract in order to allow the client to have input (and to provide comfort level). In other words, we break the project down into further pieces (deliverables) as needed.

The Chart On The Following Page Illustrates Aperture's Client-Driven Philosophy by Comparing The Deliverables Required By The Contract With The Additional Deliverables Ultimately Provided By Aperture Films:

Kings Canyon National Park

*– Deliverables Required by original RFP -**Additional Deliverables provided by Aperture Films -*

1. Pre-Production meeting at Park	1. At this meeting, Aperture learned a great deal more about the parks creative goals - items that were not included in the original RFP - these new items included two major additions at no additional charge to the NPS : an additional location shoot and 3-D map animations of the park.
2. Production Plan & Treatment	2. The addition of computer animation (mentioned above) required several months of back-and-forth to create the 3-D "world" of Kings Canyon and assure that this computer generated artwork was satisfactory to the client.
3. First Draft Script	3. The first draft script was created while closely collaborating with the client; and involved numerous conference calls and emails to accomplish the park's creative goals.
4. Second Draft Script	4. The client was very hands-on during the scripting process and Aperture delivered FOUR additional draft scripts to satisfy the clients needs.
5. Final Shooting Script	5. As is typical in filmmaking, the client had numerous changes and additions to the script once the editorial process began. Aperture provided many opportunities for client script input during the editing phase.
6. First Location Shoot	6. As mentioned above, Aperture provided an additional location shoot (in Spring) that was not requested as part of the original RFP
7. Second Location Shoot	7. Part of the original RFP was a "backcountry" trek - because of the clients request to join this trip, Aperture paid the additional fees to a private guide service so that the NPS project manager could join the trek. This was not required by the original RFP.
8. First Rough Cut	8. Aperture provided an extended review period to the client in order to assure their satisfaction with editorial progress.
9. Second Rough Cut	9. For several complex sequences, Aperture posted at least six short edits online for client review - this allowed for a daily feedback process that led to greater client satisfaction with the more complex scenes.

ATTACHMENT B

10. Fine Cut	10. The addition of computer animation to the project (mentioned in #1 above) caused the need for numerous additional reviews of computer generated artwork, cartography and animation. In addition to what was included in rough cuts, Aperture posted at least ten versions of the animation online for client review - this allowed for additional client feedback.
11. On-Line with Mix	11. In addition to the main video, Aperture also produced two "attract loops" and a surround-sound environment for the park. Aperture made extensive use of web-postings to allow for frequent client reviews and feedback on these loops by posting at least 6 versions online for the client to view.
12. Final Deliverables	12. Aperture auditioned many narrators and presented six separate narrator options to the client (at the parks request) - the original RFP only requires three narrators to be presented to the park.

2. Dayton Aviation Historical Park Production

Project Title: "On Great White Wings"
 Client: National Park Service / Dayton Aviation Historical Park
 Contact Person: Ann Honious, Project Manager - (937) 222-6025

Production:

- 30 Minute High Definition Film

This project was incredibly complex and ambitious due to the need for a film with top-tier historical reenactments and one-of-a-kind computer graphics. The production required two major shoots and a substantial production crew, which included: production designers, a casting team, wardrobe, a special effects rigging team, replica Wright airplanes, and a visual effects team.

Client Goals For Dayton Aviation Production:

Each project requires its own unique approach. In terms of the Dayton Aviation project there were two main goals, which are noted in "broad" terms.

- 1.) The park had an existing Wright Brothers film that relied heavily on archival images and simple reenactments. There was no real flight footage. Larry Blake (Park Superintendent) wanted a high-end film that literally brought history to life and captured the amazing work of the Wright Brothers. Larry also had a mandate to re-create the "emotion" of the Wright Brother's achievement. He did not want a film that relied on facts and figures, but rather told the story of the Wrights. In order to tell the incredible success story of the Wright Brothers, and fulfill the Parks' specific goals, Aperture Films decided to take on a "feature film" approach to this production. This required the combination of high-end reenactments, one-of-a-kind special effects, and the use of Wright replica aircraft.
- 2.) The film had to speak to a broad audience. In the case of Dayton Aviation National Park, visitors come from all over the world, attracting an international audience.

Important Points From The Dayton Aviation Production:

- Discovery Through The Process: As with all our productions, there were many changes between the concepts we provided in our bid vs. the final script. After being awarded— Aperture learned of the client's wish to focus the film more on the work that occurred in Huffman Prairie (1904-1905). The Aperture Team made several changes based on the client's creative goals, and through the script process we refined the film. Again, our firm is open,

responsive, and flexible when it comes to understanding our client's needs and goals with their film productions.

- Ability To Manage Highly Complex Productions: This NPS project showcases our firm's ability to manage an incredibly complex film production. Aperture's track record with managing complex productions will insure that the client's creative goals are realized.
- Taking The Mystery Out Of The Filmmaking Process: The Dayton project involved very complex technology to make it a reality. In fact, our firm hired a top-tier visual effects supervisor who was one of the leads on *The Day After Tomorrow* along with many other major Hollywood films. Even for an experienced film professional, this project was at times hard to "digest." The Aperture team worked extremely hard to breakdown this incredibly complex project into "digestible pieces" for our NPS client.
- One-Of-A-Kind Interpretive Film: Aperture's talented creative team worked closely to fulfill the client's vision and create an film with one-of-a-kind visuals, high-end historical reenactments, emotion, and flight with replica Wright airplanes.
- Going Beyond The NPS Contract: Aperture Films consistently delivers more than is required by our NPS contracts. This applies to many key areas: quality of the final product, amount of editing/shooting days, and deliverables to client. As noted earlier, our goal is to provide a superior product with a superior experience for the client. Once we take on a project, our team garners a great deal of information regarding the client's concerns and creative goals. With this new information, our team inevitably provides many more deliverables than are required by our contract in order to allow the client to have input (and to provide comfort level). In other words, we break the project down into further pieces (deliverables) as needed.

The Chart On The Following Page Illustrates Aperture's Client-Driven Philosophy by Comparing The Deliverables Required By The Contract With The Additional Deliverables Ultimately Provided By Aperture Films:

Dayton Aviation National Historic Park

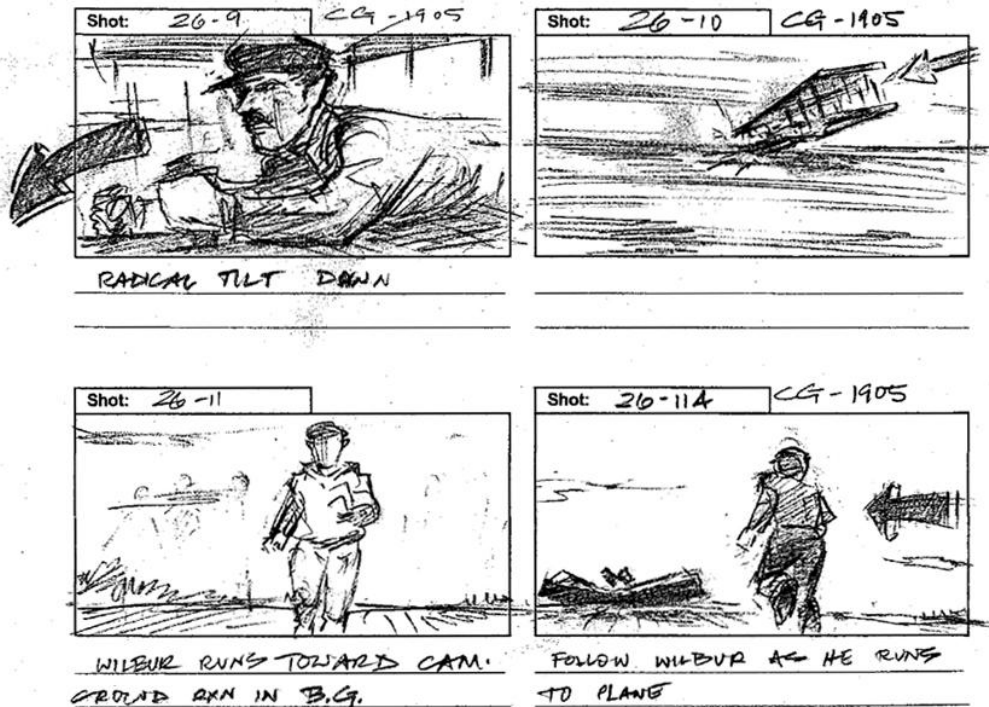
<i>- Deliverables Required by original RFP -</i>	<i>Additional Deliverables provided by Aperture Films -</i>
1. Pre-production meeting at Park	1. The Aperture Films team made a total of THREE pre-production trips to the park in order to thoroughly scout and prep for the complex shoot in Dayton
2. Revised Draft Script	2. The original RFP included an existing first draft script that was created by another vendor. Both Aperture and the Park considered this original script could be much improved, so the Aperture Films writer drafted a completely original screenplay . This new script included a considerable amount of photo-real computer animation as well as flying of a working replica of the 1905 Wright Flyer III.
3. Final Script	3. Aperture presented TWO additional drafts to the park in order to insure complete park satisfaction and sign-off from technical advisors.
4. Review of Samples of Principal Photography	4. Aperture conducted TWO location shoots - one near Dayton and a second at Kitty Hawk, North Carolina. The original RFP did not call for more than one shoot.
5. Review of Rough Cut	5. Aperture has presented more than FOUR rough cuts to the client for review by the park and technical advisors. The additional rough cuts were necessary due to the addition of considerable computer animation to the film. The addition of computer animation led to numerous other reviews such as historically accurate 3-D model building and review, "digital set" creation and review, and "CG airplane" flight animation dynamics.
6. Review of Proposed Music	6. Aperture worked with a feature film composer to create a feature-like score for this film.
7. Review of Proposed Narrator Samples	7. Based on the Park's request, Aperture pursued several celebrity narrators for this project. Based on Aperture Films' relationships with talent and agents in Los Angeles, our firm was able to secure Martin Sheen for this production.
8. Review of Fine Cut with Surround Mix	8. Unlike most production that do a final mix in a small studio, Aperture Films mixed the film in a full sized 300 seat theater to insure that the 5.1 sound design not only had the necessary dramatic impact, but was historically accurate.
9. Final Deliverables	9. Although not required by the contract, Aperture Films worked directly with vendors in Los Angeles and Harpers Ferry to insure the final encoding was to the highest standards in order to maximize image and sound quality.

Added-Value Items

Below is a detailed listing of some of the key added-value items Aperture Films offers the NPS in order to produce a “high quality” productions:

- High Definition / Large Scale Production Experience: The Aperture Films team has an in-depth knowledge and experience with High Definition production, having produced many High Definition projects including the history-making feature documentary – *Farther Than The Eye Can See* – where we captured the first High Definition footage from the summit of Mt. *Everest*. Recently, Aperture captured another “first” on our large-scale Wright Brothers production, by successfully flying and filming a Wright 1905 replica airplane. In addition to this High Definition expertise, the Aperture Team has produced large scale and complicated documentaries in a variety of formats (IMAX, 35MM, High Definition), including films that require accurate, believable reenactments. The production team’s in-depth experience and track record with large-scale documentaries will assure the quality, creative, and budget.
- Going Beyond The Contract – As detailed in an earlier section, Aperture Films goes beyond the requirements of our NPS contracts and provides additional deliverables in order to create “high quality” productions. These additional efforts allow the Park to be involved with each step of the filmmaking process. For further details please review the two NPS case studies on pages 165-172.
- Top-Tier Production Crew & Vendors – By partnering with Aperture Films, our clients are able to tap into a network of top-tier production crew and production vendors. Being based in Southern California, Aperture Films has developed working relationships with the leading production crew/vendors in the film & television business. The end result is that our clients can have access to top-tier talent whose skills will help produce a “high quality” project. Some recent examples include: Eric Hanson (Visual Effects – *Day After Tomorrow*, *Fifth Element*), Jack Tankard (Director Of Photography – Academy Award Nominations *Living Sea*, *Everest*), Ken Chowder (Writer – Academy Award Nomination *Wild By Law*), Richard Burton (Director Of Photography – Emmy Award *Planet Earth*), Hillary Thomas (Composer – Cine Award Winner, *On Great White Wings*).

- Storyboards: Based on the final version of the script, Aperture Films will provide storyboards of the key graphic sequences in the film. Based on our experiences, storyboarding key sequences always leads to a better product as each shot is perfectly designed. This technique was recently utilized with great success for the Wright Brothers production (see sample below)



Page 50 of

- Experience Filming in National Parks – Our team has unique experience shooting in the National Parks. A partial list includes: Grand Canyon National Park, The Blue Ridge Parkway, Kings Canyon National Park, Sequoia National Park, Lincoln Home National Historic Site, Gettysburg National Historic Park, and the Dayton Aviation National Historical Park. In short, our experienced creative team has in-depth experience creating high-quality interpretive films that inspire and educate audiences.
- NPS Multi-Media Experience – Having produced over a dozen multi-media productions for the NPS, the Aperture Team knows how to craft a production that is engaging and highly visual. It's important to note that these productions have included a wide variety of subject matter and technical requirements (multi-screen, animation, soundscapes, graphics, etc.).

- In-Depth Experience With Adventure/Nature Filmmaking – The Aperture Team has produced some of the most well known adventure/nature films of all time. With this in-depth of experience, our team provides a great deal of “insight” and added-value to the NPS. In order to capture one-of-a-kind images with a limited budget – it is essential that the production take on an “expedition film” approach. This is necessary in order to maximize the creative. Our team has developed production systems that allow us to shoot in the field with total self-sufficiency for weeks on end.
- Consultation With A/V Installation – The Aperture Films team will provide input or general consultation regarding the A/V equipment/installation at no extra charge. As our team has produced many films for leading museums and NPS visitor centers, we have in-depth knowledge of what is required to maximize the quality of the movie experience for an audience – and understand the specific requirements of a visitor’s center. Aperture Films intends to work closely with the A/V installers in order to assure that everything functions, looks and sounds as good as possible. This may include special color correction of the video (to suit the projection system) and studying unique acoustic considerations when mixing the sound for the round room. This is something we provide our NPS clients as our team feels it is essential that the “visual intention” of the film is fully realized via the A/V equipment. Aperture Films worked closely with the A/V installation team on both the Kings Canyon and Blue Ridge Parkway productions as both of these films had new A/V theaters created in conjunction with the production of the film.
- In-House Production Assets – As Aperture Films is a full-service production company this provides many added-value elements for the NPS. Aperture Films has made substantial investments in camera systems, grip/lighting equipment, editorial systems, and top-tier editorial software. Rather than having to rely on outside vendors Aperture Films is a fully integrated production company, which provides major cost-savings and efficiencies to our clients. In addition, it allows our firm to “go the extra” mile on a variety of services. One such example is top-tier 2-D and 3-D animations. These animations can be very costly and time-consuming, but as the Aperture team owns all our own animation systems our firm can provide high-quality animations, including additional “passes” for the client to insure the absolute accuracy at no extra charge.